

# CORGI TIMES

## THE ELIZABETHAN II STUDY GROUP NEWSLETTER

Under auspices of BNAPS - *The Society for Canadian Philately*

Volume VI, Number 1

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If there is a red X in the space at the left this is your last issue of Corgi Times. Please take a moment and mail your 1997/8 dues now. Those who have renewed should have received the new Index covering the first five years of Corgi Times. Drop the Editor a line if for some reason your copy has not arrived. Please note if your payment would not have been received here by August 25 nothing will be mailed between Aug. 26 and Sept. 10 since we are attending BNAPEX '97 and plan to explore a bit of Newfoundland.

Be sure and check the Planning Calendar appearing on page nine. The BNAPS - Calgary Group Spring Show 1998 dates are April 24-5 for BNAPS and Sunday April 26th for the Calgary Philatelic Society exhibit & bourse. This will be a major Regional BNAPS meeting combining both the Calgary and Pacific Northwest Groups. Make your plans to attend now - this is one of, if not the, best in the west BNAPS annual event.

It is always a pleasure to announce new members and we have three this issue:

J. Don Wilson, 11 Elm Place, St. John's, Nfld. A1B 2S4 Canada. Interest area spans the entire Elizabethan II period. Don is Chairman of the Board of Directors of BNAPS and he is also serving as Chairman of BNAPEX '97.

Ann M. Triggie, 4865 Spaulding Drive, Clarence, NY 14031. Interest area is the 1972-77 Caricature and Landscape Definitives. Ms. Triggie is very active in a number of U.S. societies and philatelic activities and indicates her interest in the C&L's is fairly recent and specialized.

Glenn Sherry, (Address withheld). Interest area is the entire Elizabethan II period.

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Early this year we reported Ed Harris (Calgary) as a new member as He had changed his status to a regular member. Shortly thereafter Ed received a letter from member Gerald LaRiviere (Lynwood, WA) inquiring whether he was the Ed Harris who was a member of the Flin Flon Stamp Club in the 60's. (Flin Flon is about as far north as you can go in Manitoba). Gerry wanted to thank Ed for igniting an interest that has been on going for over 30 years. It turns out Ed did spend three years in Flin Flon and had organized the local stamp club. Gentlemen, what better time to renew that friendship face to face than at the joint BNAPS week-end next April.

The major current news item in the U.S. is the American Philatelic Society has awarded management of its insurance plan to Hugh W. Wood. Wood is the firm also currently responsible for the insurance program available through the Royal Philatelic Society of Canada. Specific details will most likely not be available until after Stamp Show '97 at the end of August in Milwaukee. Indications are there will be two significant changes in the U. S. arrangements. First, it will no longer be necessary to be a member of the American Philatelic Society in order to qualify for coverage under the insurance plan. Second, W. Danforth Walker who has operated the APS plan for the past 14 years has indicated he intends to obtain new insurance company sponsorship and to compete with the Wood organization. We will keep you posted as the data becomes available.

Pacific '97 is over. There has been much in the press and there will continue to be references to this huge show for some time. I do not intend to even try to report on the event. It was huge - it was impressive - it was fun - I can say I was there but only for 3 days and there is no way in a show of this size one can even begin to do justice to all of the opportunities in 3 days. I do have one salient over-riding thought: CAPEX '96 - PACIFIC '97. How can two great countries continue to stick their heads in the sand and do back to back great shows every 10 years? Would it not make sense if in North America we had an International show every 5 years? I could list a page of reasons but anyone should be able to do the same given 30 seconds to organize their thoughts.

jda

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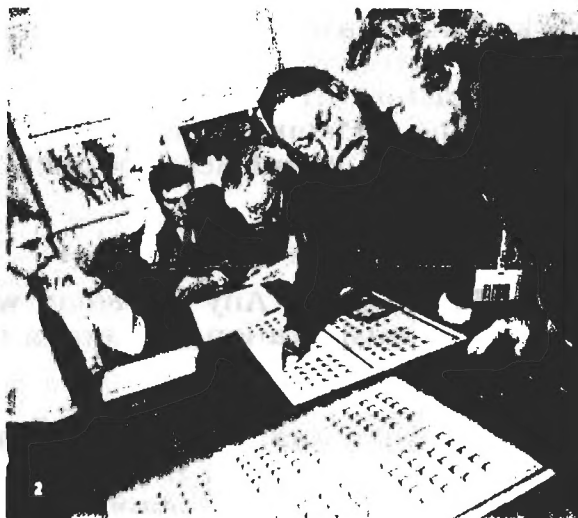
## SECTION I - GENERAL - THE MAKING OF A STAMP\*

\* This article appeared in the Mar./Apr. 1997 Vol. 12 No. 1 issue of Performance - a publication of Canada Post Corporation.

❶ Stamp designer Cameron Wykes of Toronto, hard at work on the Historic Land Vehicles series he helped design over a four-year period.

❷ Producing stamps is the result of a consultative process. Here (from left) are, Barry Bell, Canadian Bank Note Company Limited, Ottawa; James Ronald and Richard Lespérance, Datachrome film house, Montreal; CPC stamp design manager, Georges de Passillé; and CPC stamp design co-ordinator, Alain Leduc, Montreal, evaluating the ink coverage on a press proof of the Gadbois stamp.

❸ Stamp design manager Bill Danard is seen here signing a proof sheet of the Upper Canada Law Society stamp for approval to print.



### Miniature.

Tiny, perfect pictorials of Canadian history and culture.

### Collectible.

Called the hobby of kings, stamp collecting appeals to young and old alike.

### Powerful.

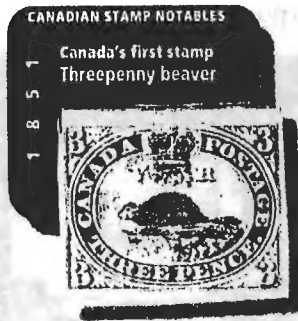
Able to propel a message around the world or right next door

# The making of a stamp

by: Margaret Chartrand

**STAMPS.** In 1997 Canada Post will print more than a billion including 350 million commemorative stamps. There will be 47 stamps produced to celebrate nature, people, events and organizations important to Canadian business and culture, along with continual production of definitive stamps for everyday use.

Commemorative stamps and related retail products will add more than \$40 million to the corporate income statement.



So common are stamps that few of us pay attention to the intricate detail depicted on the face of such a utilitarian product. But to four million Canadian stamp collectors the issue of a new stamp is an eagerly anticipated event. These are the folks who examine every mark on the stamp, who explore the lore of the subject and delight in the romance of its creation.

Producing a stamp is perhaps the ultimate quest for perfection. "It's the coordination of a million details, says CPC stamp design manager George's de ' . Passillé "My colleague Bill Danard and I are like the conductors of an orchestra bringing in the trumpets here, the violins and bass there on time to create the symphony. Our job with stamps is to direct the artists and designers, photographers and illustrators, the film and plate makers, the production technicians and operators to create the perfect miniature work of art."

Clearly de Passillé is in love with his work. Putting aside the stress of ensuring no mistakes appear on Canadian stamps (errors would of course delight collectors), the weariness that comes from constant travel to work with artists from across the country, and the sheer volume of detail connected with each issue in an expanding program, de Passillé and Danard describe their work with passion.

### **The first step**

Who decides what subjects will emblazon the stamps? Any Canadian with a suggestion is welcome to submit ideas for the consideration of Canada Post's Stamp Advisory Committee.

"This is a sub-committee of CPC's Board of Directors," explains Micheline Montreuil, director, Stamp Products, "that is chaired by the Board chairman, the Honourable André Ouellet, P. C., Q.C. The committee comprises artists, historians, business people, stamp dealers and philatelists appointed by the Board.

"The committee meets several times a year to review the more than 200 ideas submitted, determine the yearly stamp program, recommend it to the Board and approve the stamp designs.

"The objectives of the stamp program are to represent some aspect of Canadian history, culture or nature, to encourage stamp collecting especially among youth and to meet financial targets."

Manager of Program Development Tom Reynolds, picks up the story. "Our corporate policy says stamps must instill pride, have broad appeal, stimulate collecting and enhance our reputation in national and international philatelic circles. My job is to summarize the suggestions received for presentation to the Advisory Committee and to research the subjects chosen for stamps so the designers understand the entire background for a commemorative stamp. We



also source visual material that may be of use to the designer."

Reynolds, an historian by profession, proudly states that his work gives him a feeling of accomplishment because "the stamps are a credit to the corporation."

At this stage Stamp Marketing staff step in. First a business plan is developed for each issue, which determines: the number of stamps to be printed; sales distribution (including the National Philatelic Centre and the franchise and corporate retail outlets); packaging; additional philatelic and retail products such as souvenir sheets, uncut press sheets, paperweights, key chains, T-shirts, prints, hats and mugs; and the promotional items such as advertising posters and counter mats. Stamp Marketing also plans media coverage and communications with collectors, partnerships and strategic alliances with businesses, other postal administrations and cultural organizations.

Richard McCorkell, manager Stamp Marketing, says "new initiatives include increasing international sales through agreements to cross-sell stamps produced in other countries, launching a new school program to encourage young people to collect, joint theme promotions with other postal services, and new point-of-purchase products to attract the casual collector.

"Our Annual Souvenir Collection has sold 100,000 copies in each of the last three years, making it a runaway best seller," he boasts.

### **Creating a stamp**

"The design, printing and finishing of a stamp is a collaborative process starting with the research," begins Bill Danard, design manager, Stamp Products.

"We want to know the subject thoroughly to determine what should be shown on the stamp and what visual material is available. For instance, on the 1996 Klondike Gold Rush stamps there were many photos available because of new advances in photography coincident with the Gold Rush.

"When the researcher, designer and design manager determine the focus of the stamp, the researcher sources the visual material and the designer prepares concept designs. With input from both marketing and design managers, refined designs are prepared for presentation to the Advisory Committee, where suggestions are made and incorporated into the colour comprehensive artwork stage eventually approved by the committee.

"During the design process the designer, design manager, film and colour experts, and printers consult about the size of the stamp, number of colours, paper stock, printing and finishing techniques.



"We use a variety of printing methods - lithography (offset) in up to nine colours, intaglio (engraving), a combination of lithography and intaglio together with foil stamping and embossing.

"Stamps are 'finished' by perforating them, cutting them into panes or inserting them into booklets, packaging and shrink-wrapping them.



"For 95 per cent of our stamps, Canada Post contracts with one of the two specialty security printers in Canada - Canadian Bank Note Company Limited, of Ottawa, or Ashton-Potter Canada Limited, of Mississauga. For some special effects we may go elsewhere. For instance, the hologram on the Canada in Space stamps of 1992 was applied by a U. S. company subcontracted by Canadian Bank Note Company," says Danard.

"When the designer has completed design work, we take the drawing, painting, photography, illustration or, most common now, computer-generated electronic artwork to the film house. Here the electronic files are manipulated, colour separation film produced, printing plates developed and full colour proofs made. One unique production element, now being copied by other stamp-



David Estey of Canadian Bank Note Company Limited, is removing a wet trap sheet from the press to examine during a proving on the Gilles Villeneuve stamps.

producing countries is our use of stochastic screening on the film, giving us a much higher resolution. We have been using this method for about two years.

"Before the printer goes on press for the production run, the stamp image is viewed at a number of proof stages. The first proof normally requires colour correction to the image to match the artwork. A second ink proof is done to verify requested corrections and colour adjustments. After final image approval the printer produces multiple film to create a full press sheet of stamps for production.

The third proving is the wet trap proving and is carried out by the printer on the actual production equipment in final format," Danard explains. "The press lays down wet ink on top of wet ink, called trapping. The purpose of the proving is to replicate the approved ink image under production conditions. About 5,000 press sheets are pulled at this stage, proofed and left to dry for 24 hours. Both the designer and design manager sign off on six sheets, retained for archival purposes, and the remainder are destroyed."

At the production run stage, the design manager gives the printer approval to print the stamp by signing 'Press OK' sheets. These establish the standard to be achieved for the entire run. Colour density readings are taken throughout the press run and recorded on the sheets pulled to monitor the quality of the print job. During the printing process the stamps are tagged with a fluorescent ink on all four edges. Tagging permits stamps affixed to envelopes to be detected by machine and is also an anti-fraud tactic for corporate revenue protection.

#### CANADIAN STAMP NOTABLES

0 Canada's only completely scrapped issue  
1980 Moscow Olympics, produced but destroyed after Canada boycotted the Games

"Special paper is used for stamp production and such things as coating, gumming, opacity, stability and moisture content are all important to production.

"Printing stamps always involves leading-edge technology," Danard says, "as we seek ways to make the stamps both difficult to duplicate and beautiful.

"Stamp finishing is the next stage. Perforation combs determine the size and proportions of stamps and can cost up to \$35,000 each. That's why perforation influences the original design," Danard elaborates. After perforation the press sheets go to the guillotine for specialized cutting, depending on the format of the issue. As part of the finishing process all stamps are inspected for flaws and defective work culled out. Stamps are designated field stock - meeting acceptable industry and operational standards - or philatelic stock, which is inspected to a higher level and is trimmed differently.

The finished products are packaged for shipping to the National Philatelic Centre in Antigonish, N. S. and to the retail service centres in Ottawa and Calgary, from where they are shipped to standing order customers and to retail sales outlets.

"All printing waste and defective stamps are 'security-destroyed', witnessed and recorded, because stamps have monetary value. The printers also have financial accountability for the product."

Producing the first day covers so popular with collectors follows a similar process. CPC graphic designer Bernie Reillander is responsible for the text, translation, design of the envelope and the design of the cancellation. He works with stamp designers and production houses contracted to produce the stamps and personally designs the packaging for each stamp issue.

"The really great part of my job", says design manager de Passillé, "is the people I meet. There is so much artistic talent in Canada. The technical expertise is excellent. Dealing with copyrights and meeting the families of subjects and people in organizations being commemorated is enlightening.

Because the stamp program is so large now, we have engaged design co-ordinators in four regions of the country to help us seek new talent and to co-ordinate the design process. The diversity of artistic outlook is beneficial to our stamp program."

"Every element on a stamp has a purpose," Danard says. "Each stamp must have Canada on it and the denomination. Stamps are bilingual. Usually they incorporate several difficult-to-counterfeit elements such as intense colour, intaglio, metallic inks and tagging."

Before 1840, the receivers of letters paid postage costs - a highly unpopular practice. Thus the postage stamp was invented for the sender to affix to the outgoing message. Who would have predicted then that stamps would become either a multi-billion dollar world-wide industry or the world's most popular hobby?



Ed: We are indebted to Andrew Chung for identifying this excellent article.

## SECTION I - GENERAL - ELIZABETHAN II MARKET REPORT

by: Dean Marlo

The May 15, 1997 public sale of Charles G. Firby Auctions had several nice pieces from the Elizabethan era. Let's examine a few of them. Lot 510 contained a MNH horizontal strip of four of the 1966 3¢ Praying Hands Christmas issue with a dramatic diagonal pre-printing paper fold. Estimated at \$75, it sold for \$97.75 (prices include the 15% buyer's fee). A MNH vertical misperf of the 1969 5¢ Christmas Children Praying issue in lot 511 went to a new home for \$25.88 against a \$75 estimate. The 1974 8¢ Chief and Blanket with the "missing bird" variety on the LR stamp in a MNH block of four (lot 512) was estimated at \$130 but sold to a very fortunate buyer for only \$23!

A 1974 8¢ Blue Queen Caricature imperf MNH pair (no trace of score line) was offered in lot 517. Estimated at \$40, it sold for \$46. A very interesting and rare copy of the 1977 1¢ Bottle Gentian Flower definitive precancelled, and MNH printed on the gummed side, was found in lot 520. Only sixteen copies of this error have been discovered. Estimated at \$400 along with a Unitrade Canada Specialized Catalogue value of \$1000, the lot realized \$690. An untagged MNH booklet of the 1979 17¢ Green Queen (lot 525) sold for \$161 against an estimate of \$100. A 1979 17¢ Green Parliament MNH imperf horizontal coil pair in lot 528 only sold for \$17.25 against a UCS catalogue value of \$200 and an estimate of \$120. Charles G. Firby Auctions can be contacted at 6695 Highland Road, Suite #107, Waterford, MI USA 48327-1967. Telephone (248) 666-5333 and FAX (248) 666-5020.

Recently received in the mail was the exquisite Pacific '97 catalogue of special offerings from member John Jamieson's Saskatoon Stamp Centre. Virtually complete with colour illustrations, this sales catalogue #196 is a must for anyone interested in acquiring some of the great errors and varieties of the Elizabethan era. Choice items like the 1994 \$2 Truro School printing shifts, missing colours, and inverted inscriptions; imperforate coils and perf varieties of every description; and even some progressive die proofs are offered. Many items have been sold but why not contact John for more information. He (or one of his knowledgeable staff) can be contacted at Saskatoon Stamp Centre, Box 1870, Saskatoon, SK Canada S7K 3S2. Telephone (North America) 1-800 205-8814, FAX (306) 975-3728, E-Mail: ssc@sk.sympatico.ca

I hope that members are enjoying their summer and look forward to the fall auction season!

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### "O Canada" Miniature Pane" by Harry Voss - A Correction

In Vol. 1, No. 2, page 21 it was stated all OFDC's that had been examined had a dot in the moustache.

The Canada Post Official First Day Cover Catalogue by Andrew Chung and RF Narbonne lists prices with and without the dot. Harry checked this out with Andrew and just to set the record straight he now has a FDC without the dot, so they do exist in singles, combinations and inscription blocks.



### PLANNING CALENDAR

This is a listing of major exhibitions and bourses with a large content of both Canadian Exhibits and Canadian Dealers. Minimum listing criteria: Two day event; 1000 page exhibition - 18 Dealer Bourse - 50% offering Canadian material. The Goal is to list events far in advance to encourage either exhibiting or attendance and preferably both.

#### 1997

Aug. 28-30, BNAPEX '97, St. John's, Newfoundland. Sponsored by the St. John's Stamp Club. Info: J. Donald Wilson, 11 Elm Place, St. John's, NF A1B 2S4

Sept. 19-21, ROYAL CALTAPEX 1997 ROYALE, Calgary, AB. Info: Hugh P. Delaney (Chairman), P. O. Box 1478, Calgary, AB.

#### 1998

Mar. 20-22, EDMONTON SPRING NATIONAL & REGIONAL SHOW '98  
Conference Centre, Fantasyland Hotel, West Edmonton Mall,  
Edmonton. Info: Keith Spencer or John Powell, Box 399  
Edmonton, AB, T5J 2J6; phone 403-437-1787 or 403-435-7006.

April 24-26, BNAPS - Calgary Group & Pacific Northwest Group Joint  
meeting with Calgary Philatelic Society SPRING SHOW on Sunday.  
Information: Hugh P. Delaney, 105 Pump Hill Landing S.W.,  
Calgary, AB T2V 5C4.

April 25-26, ORAPEX 1998 RA Center, Ottawa, Ontario (To be confirmed)

May 29-31: ROYAL 98 ROYALE hosted by Hamilton Philatelic Society,  
Hamilton Convention Centre.

May 8-10, PIPEX '98, Vernon, B. C. Info: Jon Johnson, 9604 Kalamalka  
Road, Vernon, B. C. V1B 1L3. **This is a date change!**

Sept. BNAPEX '98 (Details in next issue)

? BNAPEX '99, Vernon Best Western Motor Lodge, Vernon, B.C.

### BOURSE OPPORTUNITIES

Listings in this space are for major bourse activities offering a large content of Canadian material. Minimum listing criteria: A two day event; a bourse only - no significant number of exhibits; consisting of in excess of 20 dealers of which the majority are noted for Canadian material. The intent is to list these events as far in advance as possible to facilitate participation if possible.

#### 1998

Feb. 13-15, Great Western Stamp Show, Richmond Inn, Richmond, B. C.

Information:

? , Canadian Stamp Dealers Association, Toronto, Ontario

? , Canadian Stamp Dealers Association, Montreal, Quebec

**Wanted: Red Postage Due issues** - all series - used on cover, cards or parcel post mailings. Any unusual usage is of interest. Also need printed on gum side. Also Commercial usage of **Cornelius Krieghoff** - both untagged and tagged. Especially interested in varieties on cover. Write or call: 509-467-5521 or Fax 509-467-2282 - John D. Arn, N 17708 Saddle Hill Rd., Colbert, WA 99005

1/96

SECTION II - KARSH, WILDING & CAMEO ISSUES

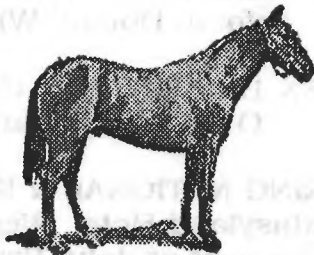
A UNIQUE WILDINGS POSTAL HISTORY PIECE

By: John Jamieson

"Shown is the cover page of the 1961 PRIZE LIST for the Fertile Valley Annual Fair, Bounty, Sask. which was mailed to my mother, Mrs. Bert Jamieson, by one of the fair organizers from Milden, Sask. on 14 July, 1961." (The 2¢ paid the 2 ounce printed matter rate). "She was the sponsor of the Dr. Harrison Memorial Trophy (item 2a on page 14). Dr. Harrison was my grandfather and was a Veterinarian in rural Sask."

Ed: This is a really nice item - the cover page was evidently in yellow and is quite striking. Page 14 listing a number of the prizes is shown on the next page.

*Mrs Bert Jamieson  
316 Avenue E. North  
Saskatoon Sask*



1961 PRIZE LIST

*Fertile Valley  
Annual Fair  
Bounty, Sask.*



Wednesday, July 19



*Fertile Valley Agricultural Society*



Fertile Valley Agricultural Society Prize List — 1961

HORSES — Continued

Section	1st	2nd	3rd
25 Four Shetland Pony Team, to wagon any age driver .....	\$8.00	\$6.00	\$5.00
26 Six Horse Team, to wagon .....	\$18.00	\$12.00	\$10.00
27 Keg Race, adults only .....	\$6.00	\$4.00	\$3.00
28 Best Trained Saddle Horse .....	\$5.00	\$4.00	\$3.00
Winner will receive trophy. Open - Equipment optional. 75% performance, 25% confirmation. All entries to walk, trot and canter at extended and collected paces; change leads at canter, rein back; half or full passages; and in addition to comply with any other requests the judge may make to determine winners. The object of this class is to encourage and promote a high and ef- fective degree of horsemanship in the show ring.			
→ 29 Dr. Harrison Memorial Trophy Class ..	\$10.00	\$6.00	\$4.00
Riders who have not reached their 17th birthday. Com- bination of horsemanship, sportsmanship, deportment and grooming to be considered. Donated by family of Dr. W. F. Harrison.			
30 Best Rider, under 12 years .....	\$4.00	\$3.00	\$2.00
Same rulings as section 3.			
31 Best Rider, under 8 years .....	\$4.00	\$3.00	\$2.00
Walk, trot and canter.			
32 Gymkhana, under 17 years, Sack Race .....	\$4.00	\$3.00	\$2.00
33 Stallion parade, on halter, registered animals, any breed .....	\$2.00 per entry		
34 Saskatchewan Light Horse Society Special. Best Saskat- ewan-bred saddle horse, mare or gelding. Must be owned by a member of the Society and ridden by a member of the Society. Horses to be owned by exhibitors at least 30 days prior to the show.			

Prize Money: 1st—\$10.00 2nd—\$7.00 3rd—\$5.00 4th—\$3.00

Rules—

1. A maximum of \$25.00 prize money in this class will be contributed by the Sask. Light Horse Society.
2. Memberships in the Society are available at all times at a cost of \$1.00 per year by writing to T. H. McLeod, Secretary-Treasurer, Box 167, Regina.
3. Exhibitors who are not members may take out memberships at time of making entry by paying \$1.00 to the Secretary of this show.

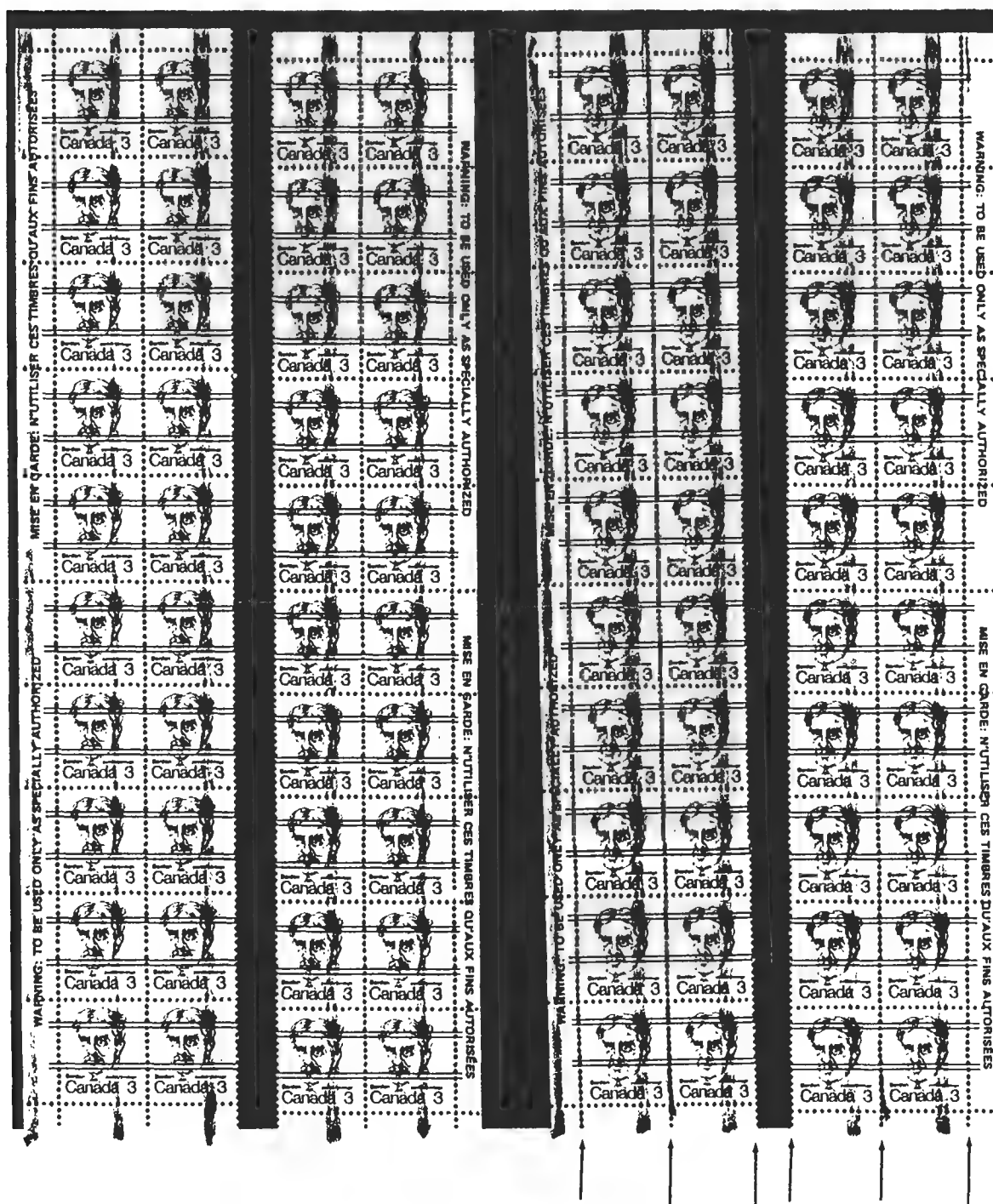
(See Page 10)



# SECTION III - CARICATURE & LANDSCAPES

Scott No. 588 - 3¢ Borden - Precancelled - Two Varieties in Matching Strips of 20 with warning strips in tact. Both are 1 Bar Tagging Errors - Type G1aC on Low Fluorescent paper. In addition, the pair on the right also show very faint regular tagging which do not show well in this photocopy.

by: John Hillmer



Faint Regular Tagging Shows Clearly  
Under UV light

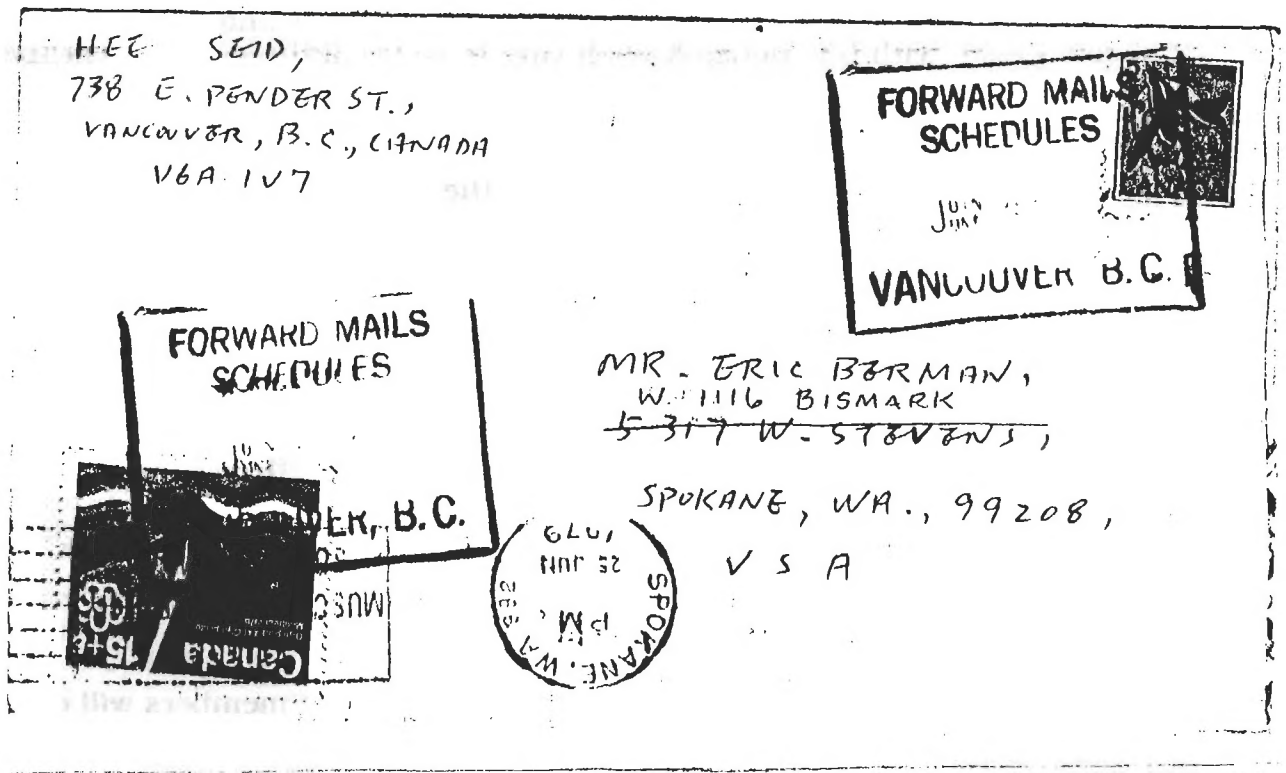
## SECTION IV - ENVIRONMENTS - UNUSUAL MARKINGS/STAMPS

### & A SHORT STORY

by: Eppe Bosch

This cover was received in Spokane, WA on 25 June 1979. It was posted at Vancouver, B.C. in June (date not visible) franked with a 2¢ Scott No. 707 - Western Columbine and initially gave the impression of being short paid and being subjected to postage due. However, in the lower left corner a semi-postal, Scott No. B9, the 15¢ + 5¢ Olympics Judo Issue was added resulting in the correct postage having been paid - 17¢ for one ounce to the U. S. as on 1 March 1976 surface and air mail rates were merged into ALL-Up rates. Both stamps are tied with an interesting rubber stamp reading "FORWARD MAILS SCHEDULES / Date/VANCOUVER, B.C." Any information on "Forward Mails Schedules" would be appreciated. The +5¢ for the Olympics has no bearing on postal revenue as those funds were paid over to the Olympics.

There is a bit of interesting background on the cover. It was in a box of covers purchased at an estate sale. The unusual aspect is that this was the only Canadian cover in the lot. Ownership has now been transferred to the Editor and he assures me it will eventually appear in an exhibit of Environment material.



## SECTION V - COMMEMORATIVES - CANADA GENERAL TIRE ISSUE

### A SPECIAL REPORT ON VARIETIES

by George A. Yarkie

The stamp issued on March 3, 1997 to commemorate the 75th Anniversary of the Canadian Tire Corporation is proving to be a fun item to collect and study. As of this report (July 15, 1997) I have acquired 18 sheets/booklets of this issue. They are from four different locations: 2 from Antigonish, N.S., 2 from Montreal, P.Q., 4 from North Bay, ON and 10 from Englehart, ON.

Of the 18 sheets, I have come across 5 different varieties due to the location of specific markings. As there are 12 stamps to the sheet, 4 across and 3 down: each variety is located using "R1-3" and "C1-4", with R being horizontal rows across and C being vertical rows up and down.

The markings are very difficult to show with black and white photocopy. With the stamps in hand they may be identified with the naked eye but you will find a good glass very useful. Findings to date show:

3 sheets - no varieties

1 sheet - one variety (a) - a beige dot in the margin at R1/C4 below/between the "NA" of Canada 45

10 sheets - one variety (b)- Two small parallel gold lines above the "7" and below the "N" of Canadian Tire

R1/C3, R2/C3, R3/C3

2 sheets - one variety (c) - A white line connecting the R1/C4 picture of the boy & father to the "D" of Canada 45.

2 sheets - each with 6 varieties & each variety is on all three stamps in the column.

Var. 1 - white line connecting the picture to the "N" of Canada 45 (d)

R1/C1, R2/C1, R3/C1

Var. 2 - white line through the body of the gold "5" in 75 (e)

R1/C2, R2/C2, R3/C2

Var. 3 - white line from the father's chin down through gold of "5" in 75(f)

R1/C2, R2/C2, R3/C2

Var. 4 - white line through "5" of Canada 45 up to the picture (g)

R1/C2, R2/C2, R3/C2

Var. 5 - two parallel lines passing from the top of picture, through the boys shoulder and body to the bottom of picture. The line is gold in green and red through the boy. (h)

R1/C3, R2/C3, R3/C3

Var. 6 - white line through last "A" of Canada 45 connecting margin to picture. (i)

R1/C4, R2/C4, R3/C4

18 sheets

With 83% of my sheets showing unusual markings I hope members will check their stocks and advise the Editor of their findings.

Ed note: (1) For ease of reference I added the (a) through (i) identifiers in the above listing. I also have three sheets - From Calgary, NDC and the Canadian Post Office at Pacific '97. Two sheets show problems with a gold line as described in (b) above except they are a single line rather than two parallel lines. The single line also shows again in clipping the point of colour to the right of the boy's neck. In the third sheet the line is a narrow disturbed "wiggle". For the moment all three are labeled (bb). Two of the sheets also show the variety (i) in all three C4



positions as well as a faint white line about 1 mm to the left of the "N" in Canada in all three C3 positions. In addition there is another line extending upward from the man's right arm through both the green and the orange and cutting the tip of his nose and ending at the hat. This line is approximately 2 mm to the left of the line through the A. (No letter assigned pending further input).

Ed note (2) - Rather than attempt to show what will really not show one of the complete sheets is shown and the areas George has described are clearly indicated. Good hunting!



#### SECTION V - COMMEMORATIVES - MORE ON SEMI-POSTAL VARIETIES

Ed: In Vol. V, No. 5, page 92 Dwayne Miner reported on an unlisted gum variety on Scott B1, the 1974 Olympic Symbol Semi-Postal Stamp and requested further information on the "green gum" variety which is listed by Darnell.

The following, submitted by Paul Tissington, adds quite a bit of information on the gum issue as well as on this series of stamps.

"I've acquired several hundreds of each of the 12 stamps (semi-postals) from a variety of sources with the idea of studying them in detail. I've also purchased several varieties, including the green gum on B1. On my two blocks of four and two singles, this greenish-grey gum is visible to the naked eye and it's streaky....you can see horizontal lines.

With my UV light I've noticed—on the gum sides-- a high and a medium paper fluorescence on B1 stamps. The green gum variety shows up slightly greyer, or duller than the medium fluorescence type.

As Dwayne Miner notes in his article, there are very few varieties in this series. But there are an amazing number of paper fluorescent differences, especially in B4-6. I've also found many inconstant varieties—donuts mainly—in B4-6 and a few others, a B4 double perf variety, B11 and 12 with no tagging and B 11 with a one-bar tag variety.

I've done some classifying based on paper fluorescence but B4-6 has been

impossible! My eyes go buggy trying to sort them all out—just too many, too close together. Also, I'm not an expert when it comes to measuring degrees of fluorescence, so have found it quite difficult. However, if any of the members has done any studies of this series I'd be happy to compare notes, explore further, etc."

Paul may be reached at 462 Indian Rd., Burlington, Ontario L7T 3T3 or 1-905-631-0734 or E-Mail: paul@worldchat.com

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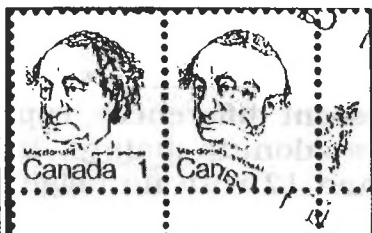
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